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XIV, 20.—*Cateron*, Kätzchen, Brustwarze (I Ed.): Köpfchen; Brustwarze (II Ed.)

XIV, 27.—*Gaite*, masc. Wächter (I Ed.): fem. (II Ed.)¹

XV, 13.—*Souduiant*, Soldat (I Ed.): Verräther (II Ed.) Bida has likewise confounded the words *soudoier* (soldier) and *souduiant* present participle of *souduire* (to betray). Bartsch, too, has mistaken the signification of this word, cf. *Chrestomathie de l'ancien Français* 284, 12; et 714.

XXVI, 22.—*Plain*, eben, has been added, and indeed was the only word wanting to render the vocabulary of the first edition complete.

About the time Suchier's first edition of *Aucassin und Nicolette* appeared at Paderborn, another of an entirely different character came to light in Paris under the title, *Aucassin et Nicolette, chantefable du douzième siècle traduite par A. Bida, révision du texte original et préface par G. Paris*.

This work is not scientific, but has a purely literary worth, and is intended for the general public. The celebrated French artist, Alexandre Bida, furnished designs for the illustrations. The admirable translation into modern French is followed by the original text reviewed from the MS., and both preceded by an interesting historical preface, designed to prepare the reader for a better appreciation of the composition before him. An Eng. translation of this Bida-text was brought out in New York, as a holiday-book for Christmas 1880, under the title, *The Lovers of Provence*, to which the poet Stedman contributed an introductory note and poem. There is no work in the whole range of old French literature which illustrates better than this one the delicate, romantic sentiment of the *Trouvères*, or the fresh spirit of the poetry of this period.

A. M. E.

A Study of Plutarch's Life of Artaxerxes. Doct. Diss. by CHARLES FORSTER SMITH. Leipzig, 1881.

The greater part of this essay is taken up with an attempt to indicate the sources from which Plutarch drew his information in writing the life of Artaxerxes. This question has already engaged the attention of other scholars, whose views are referred to, as occasion requires, by Mr. Smith. The conclusion at which he arrives is that Plutarch's main authority for the life as a whole was the *Περικλῆς* of Dinon, though for one portion, cc. 11-19, he is chiefly indebted to Ctesias. The close scrutiny with which the minutest indications have been examined, and the ingenuity with which the results thus deduced have been combined, is deserving of all praise. It would be impertinent in one who has not devoted any special study to the question to express a positive opinion that Mr. Smith has not made out his case, particularly as he himself says that "after all it must be confessed that the question is largely one of probabilities." But the present writer may be permitted to say that a careful reading of the life produces on his mind the impression that Plutarch had, before he sat down to

¹ Prof. Tobler appropriately remarks with reference to the word *gens*, also, which modern French grammarians set down as sometimes masculine, sometimes feminine, that it is *always feminine*, but that attributives connected with it *ad sensum* are brought into agreement with it.

write it, endeavored to make himself master of the facts by reading his various authorities, and then constructed it out of the materials thus fresh in his remembrance, and that he only referred on occasion to this or that authority when he recollected that there was a greater or less divergence among them. One statement of the writer that what Plutarch has from Xenophon "in the Artaxerxes was taken principally at second hand through some other source," seems very improbable. The fact that passages in which the very words of the *Anabasis* are quoted contain additional statements which Xenophon does not make, is surely inadequate to support the view that Plutarch had not Xenophon's work in his hands while he was compiling his material; particularly as Plutarch speaks in the highest terms of Xenophon as a narrator: c. 8, *Ξενοφάντος μονονουχὶ δεικνύοντος ὁφεί και τοῖς πράγμασιν ὡς οὐ γεγεννημένους ἀλλὰ γινόμενους ἐπιστάντος αἰετὸν ἀκροατὴν ἐμπροσθὴ και συγκινδυνεύοντα διὰ τὴν ἐνάρχειαν.*

The latter part of the treatise is devoted to the various accounts given of the battle of Kunaxa, the result of which is that the narrative of Xenophon is shown to be the most intelligible and consistent.

The tone of the whole essay leaves nothing to be desired; and though Mr. Smith has in this little treatise made an attempt to construct a theory on a very slender basis, he would no doubt subscribe to the dictum of a French writer who says: "la critique conjecturale a du bon, mais à la condition qu'elle ne se surfasse pas elle-même et qu'elle ne prétende point à la certitude."

C. D. MORRIS.

De arte metrica Commodiani. . . . Scripsit FRIDERICUS HANSSEN (Doct. Diss.) Argentorati, 1881.

This volume of ninety pages contains an elaborate attempt to reduce to order the chaos of the miserable hexameters of Commodianus; but after reading the work, one is still constrained to believe with Lucian Müller, that the verses were written "contemptu fere regularum." As to the laws of quantity, the conclusion of Hanssen is that they are observed only in the thesis of the second foot, and in the thesis of the fifth with the arsis of the sixth; but that even here the laws are totally different from those of classic Latin poets, and are not consistently applied! I cite as a sample one verse restored by Hanssen:

Súscitantúrque soló||immortáles fácti de mórtē.

M. W. H.

Ueber den Einfluss des Reimes auf die Sprache Otfrid's besonders in Bezug auf Laut- und Formenlehre, von THEODORE INGENBLEEK. Mit einem Reimlexicon zu Otfrid. Karl J. Trübner, Strassburg, 1880.

Such is the title of a welcome little essay on the influence of rhyme upon Otfrid's language, a subject on which we have as yet only scattered remarks, found in the various commentaries and grammatical works on Otfrid's *Evangelienbuch*. It contains, as the title indicates, a rhyme-index and a list of the places cited, thus making it a convenient little book of reference to Otfrid. The purpose of the author has been rather to collect and arrange under